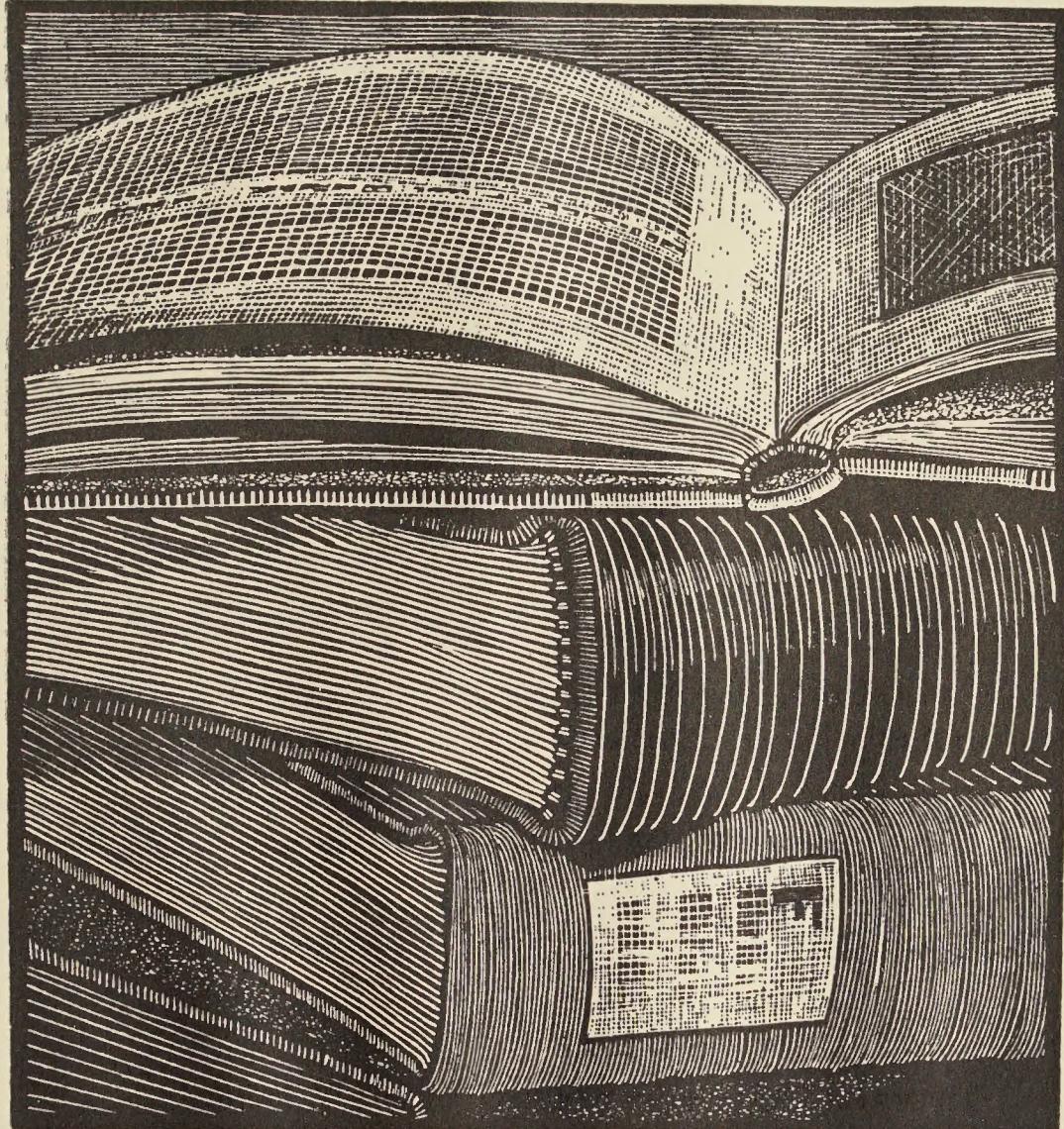


THE BOOK CLUB OF CALIFORNIA

# Quarterly NEWS·LETTER

VOLUME LXXXI·NUMBER 4·FALL 2016



MICHAEL DAWSON: *Collector Spotlight: Robert Bothamley*

ROBERT BRINGHURST: *The California Greek Case*

KITTY MARYATT: *A Bookmaker's Analysis of  
La Prose du Transsibérien et de la Petite Jehanne de France*

RANDALL TARPEY-SCHWED: *The Printer in the Fly Trap*

KEN KARMIOLE: *Note from the Development Committee*

BRIAN DILLON: *Remembrance of Richard Dillon*

STEVE FJELSTED: *Remembrance of Jane T. Apostol*

*New Members*

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## COLLECTOR SPOTLIGHT: Robert Bothamley

*Michael Dawson*

The exhibition *Developing an Image: Photography, Books, and the National Park Service, from the Collection of Robert Bothamley* will be on view at the Book Club of California from August 8 to December 5, 2016.

I HAVE KNOWN ROBERT BOTHAMLEY FOR ALMOST THIRTY years and during that time he has developed an important collection of books and photographs. Like many of the true collectors I know, he is very modest when it comes to acknowledging the impressive scope of his acquisitions. The exhibition and forthcoming keepsake will bring a small portion of Bothamley's collection and his deep knowledge of this subject to a wider audience, while also offering the opportunity to explore the history of the National Park Service through a selection of rare books and photographs.

Robert and I met at a fortuitous moment. I began to work full time at Dawson's Book Shop in Los Angeles in 1985, after spending a number of years in San Francisco working as a photographer and a member of the Eye Gallery art collective. My passion for photography and my family background in rare books helped me discover a small group of Southern California collectors interested in nineteenth- and early-twentieth-century photography, and together we enjoyed an exciting environment. At that time, new treasures were arriving at Dawson's on a regular basis and collectively we explored the aesthetics and the history of these unknown rarities.

In the 1980s few roadmaps existed to provide meaning and context for nineteenth-century photographs and photographically illustrated

## THE BOOK CLUB OF CALIFORNIA

books. Gary Kurutz's seminal work, *California Books Illustrated with Original Photographs, 1856-1890* published in the Summer/Fall 1974 issue of *Biblio-Cal Notes* was a small but valuable resource. In 1996, Bothamley and Kurutz collaborated on an expanded version of this publication, which was designed and printed by Patrick Reagh. In the late 1970s noted antiquarian book dealer Charles Wood began to issue beautifully designed and printed catalogues on photographically illustrated books that themselves are now prized collector's items. David Margolis' 1994 publication, *To Delight the Eye: Original Photographic Book Illustrations of the American West*, was a seminal work, heralding the vast array of material held by special collections libraries around the country. In this instance, Margolis focused on the collections of the Degolyer Library at Southern Methodist University.

By the mid-1990s, the nineteenth- and twentieth-century photographic book was attracting a growing number of collectors. Publications such as *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century* (2001) and the three-volume series *The Photobook: A History* (2004, 2006, and 2014 respectively, by Martin Parr and Gerry Badger) exponentially expanded the scholarship and interest relative to nineteenth- and twentieth-century photography books.

## verso 4

a magazine for the Book as a Work of Art  
November 2016

In this issue - Carolee Campbell writing on Alan Loney - Alan Loney writing on Carolee Campbell - Marian Crawford on the Gefn Press in London - Gregory O'Brien on the Bill Manhire & Ralph Hotere collaboration in their book PINE - and much more -

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With the exhibition *Developing an Image: Photography, Books, and the National Park Service*, Bothamley traces the origins of the National Park Service back to the late 1860s, when the initial movement began to preserve Yosemite Valley and the Mariposa Big Tree Grove. His thesis is grounded in the concept of competing impulses of westward expansion at play in the mid-to-late nineteenth century. One impulse was expressed in a desire to preserve wilderness lands like Yosemite, and the other was to exploit these resources for financial gain. Bothamley notes that:

Responsibility for managing public lands logically falls to the government, which should be an impartial arbiter in the matter. The government, however, is not insensitive to the pressures of special interest groups and, if both sides are not positioned to exert similar levels of pressure, management of the lands will tilt to one side or the other, towards conservation or development.

The books and photographs in the exhibition are presented as guides to the history of preservation and development in Yosemite. In some cases the narrative presented is primarily textual but most often it is a combination of text and image. This combination proved to be extremely popular from the 1860s forward, when original photographs were mounted in books or disseminated as stereographs and cabinet cards. The photographs provided a likeness of a landscape, which by reason of distance and difficulty of travel, the viewer did not have the opportunity to experience directly.

Displaying an array of rare books, photographs, and ephemera, Bothamley traces the history of Yosemite and the development of the National Park Service, including Lafayette Bunnell's 1851 description of travel in Yosemite, the Big Tree exhibitions of the mid-1850s, the photography of Weed, Muybridge, and Watkins, the arrival of James Mason Hutchings and rise of tourism, the writings of John Muir and the founding of the Sierra Club, and the relationship of Stephen Mather and Horace Albright relative to the establishment of the National Park Service. The exhibition concludes with the early work of Ansel Adams that presages his rise as one of the most influential photographers of the twentieth century. These are only a few highlights of an exhibition rich in nuance and detail.

Several of the objects in the exhibition merit further description if for no other reason than they are my personal favorites. Published in 1868, *Yosemite: Its Wonders and its Beauties* by John S. Hittell is a small, unassuming volume recognized as the first guidebook to Yosemite and an important project in the history of California photography. The book contains twenty tipped-in photographs by Edweard Muybridge, credited under the pseudonym Helios, reduced to a 6.5 x 8.8 centimeter dimension by rephotographing the original full-plate images. While the photographs are diminished in scope and grandeur, it is interesting to reflect on the first public reception of work now considered to be some of the finest landscape photography of the nineteenth century. One of the rarest items in the exhibit is an album of Muybridge full-plate albumen photographs (measuring approximately 15 x 20 centimeters) from the collection of Theodore Hittell, brother of John Hittell. This album contains a scarce format of Muybridge photographs from which the reduction prints were made for the 1868 publication.

*The Yosemite Book* (also published in 1868) is an interesting counterpoint to the unassuming presentation of Hittell's publication. It features text by Josiah Dwight Whitney and twenty-eight full-plate photographs by Carleton Watkins. Whitney was aware of the impact that Watkins' mammoth plate photographs had on politicians in Washington D.C. when a group of Californians included a set of Watkins' photographs of Yosemite, taken in 1861, with a petition to create the Yosemite and the Mariposa Grove of Big Trees Grant. Given the impact of those images, Whitney decided to produce two reports for the Yosemite survey: a sumptuous volume illustrated with photographs for key government officials and influential citizens, and a simpler guidebook, smaller in size and without the photographs, for use by tourists and the general public. Due to the cost and effort required to produce the necessary photographic prints, the illustrated book was limited to two hundred and fifty copies.

Ansel Adams' 1938 publication, *Sierra Nevada: The John Muir Trail* follows in the tradition of *The Yosemite Book*, attempting to utilize the power of photography to influence wilderness preservation. The project began at the behest of Walter Starr who wanted to produce a memorial volume for his son, Walter Starr Jr., killed in 1933 while solo climbing

in the High Sierra. Adams envisioned a publication with almost no text featuring one image per page tipped on to a larger sheet of paper. Adams was instrumental in establishing a modernist vision for the design of photographic books, demanding primacy and respect for the image such that the image was not subservient to a textual narrative. The fifty photographs reproduced in this volume feature some of his most famous and recognized photographs of the High Sierra but also many images that are quiet, lyrical, and highly abstract. Many admirers of Adams' work consider his photographs of the late 1930s to be the most advanced images of his entire career. The book was a tremendous success and received numerous accolades from many reviewers, including Alfred Stieglitz. A copy of the book was sent to the Secretary of the Interior, Harold Ickes, who was so impressed that he lent his copy to President Franklin D. Roosevelt. The book had such a positive impact on the President that he decided to keep it, much to the disappointment of Ickes. Shortly thereafter, the President signed legislation that created Kings Canyon National Park.

These are but a few of the treasures found in Bothamley's masterful exhibition. It is not possible, in this brief essay, to explore all of the themes articulated by the rare and exceptional material on display, but I hope you will have the opportunity to view the exhibition in person at the Book Club of California's gallery space.

MICHAEL DAWSON is a private dealer and appraiser specializing in rare books and fine art photography, including historical photographs of California and the Southwest. Michael has written widely on photography and has owned and operated his own gallery as well as the celebrated Dawson's Book Shop in Los Angeles — a business established by his grandfather in 1905. He is a member of the Antiquarian Booksellers Association of America (ABAA), the International League of Antiquarian Booksellers (ILAB), and the Association of International Photography Art Dealers (AIPAD). Michael is known as an expert in the history of Southern California photography. His writing on the subject is included in LA's *Early Moderns: Art/Architecture/Photography* (Balcony Press, 2003) and *Land of Sunshine: An Environmental History of Los Angeles* (University of Pittsburgh Press, 2005). Michael contributed an essay for the Book Club of California's *William Reagh. A Long Walk Downtown: Photographs of Los Angeles & Southern California, 1936-1991* (2012).

## THE CALIFORNIA GREEK CASE

*Robert Bringhurst*

ALMOST EVERYONE KNOWS THAT FOUNDRY TYPE is supposed to live in an upper case and a lower case. Not so many seem to know that this convention may not have arisen until the mid sixteenth century and was largely abandoned in the nineteenth. The earliest European printers, so far as we can tell, arranged their basic majuscules, minuscules, and figures all in single cases — though some of them would have needed as many as three additional cases to hold the profusion of ligatures and variants found in some sixteenth-century fonts. This is especially true for Greek fonts.

One of the reasons things changed in the sixteenth century is that roman fonts were more and more often supplied with their own small caps. For these fonts, paired cases were a great convenience and in time became the European norm. Caps, small caps, and figures were laid in the upper case; minuscule letters and standard ligatures stayed in the lower case. Non-standard ligatures, accented sorts, and analphabetics (parentheses, asterisks, daggers, pilcrows, fleurons, and so on) were put wherever room could be found.

By the early nineteenth century, most compositors were spending more time setting newspapers than books, and the type they set for newspapers consisted increasingly of ads. More and more typefaces were therefore designed for this kind of work: job work rather than book work, as compositors like to say. Jobbing faces very rarely included small caps. If they were laid in double cases, half the upper case was wasted. So for many compositors, there was a good and practical reason to return to single cases.

The most successful of the new single-case designs came to be called the California Job Case. It may have been invented in London or Edinburgh, but its success was connected, in some people's minds, to the California Gold Rush, and San Francisco in the 1870s is where it took off. Most letterpress typographers and printers in North America, and many in Europe as well, are using California Job Cases to this day — and are using them even to hold their finest book types, small caps and all.

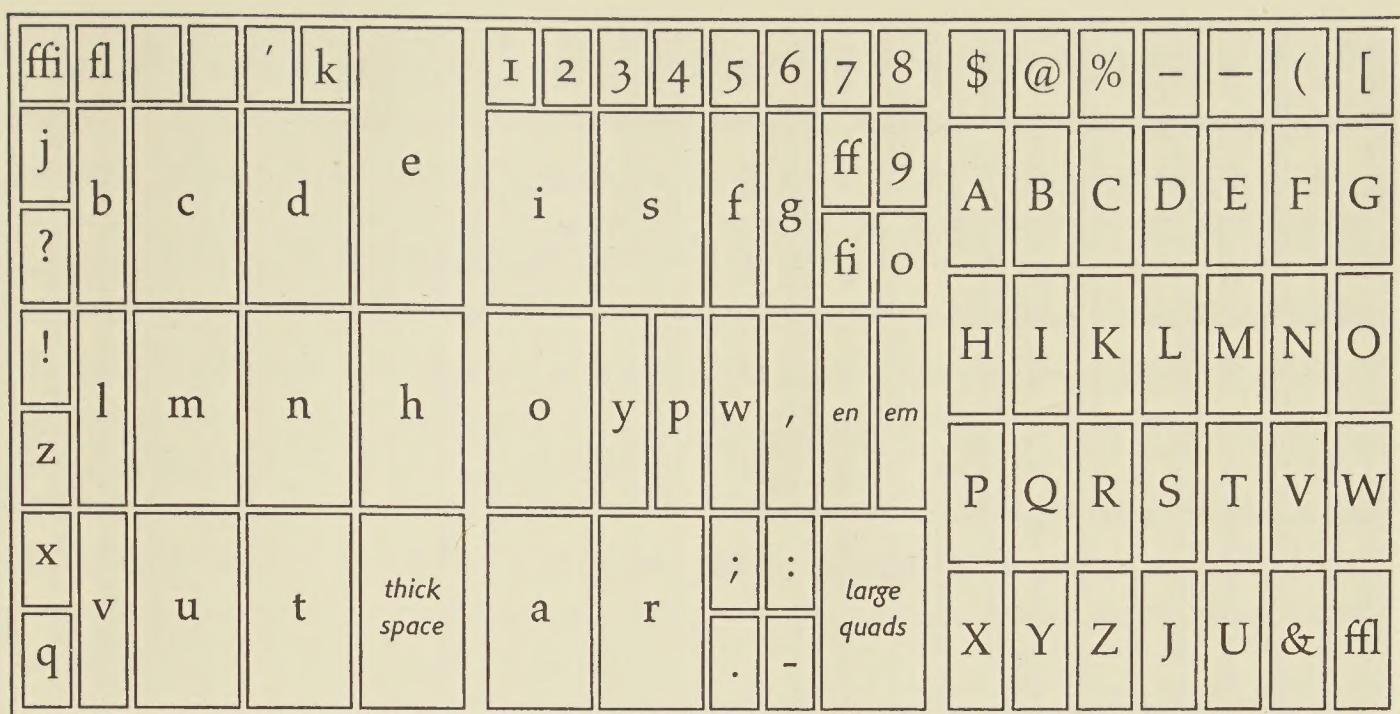


FIGURE 1: Typical lay for a California Job Case. There are many variations on this arrangement, but in general the variations are confined to the top left and top right rows, the left edge, and the bottom right corner. The core of the case – the lay of the basic letters and figures – is rarely altered.

Paired cases are usually built with a lot of bilateral symmetry. The most common arrangement has forty-nine squarish boxes — a seven by seven grid — in each half of the upper case. Caps and figures are generally placed in one half, small caps and accented sorts in the other. The lower case normally has larger and fewer boxes: typically twenty-four in the left half, twenty-nine or thirty in the right half, and the sorts distributed in a scheme that is just as peculiar, and just as resistant to change, as a typewriter keyboard. (The usual lay in the core of the lower case puts *jbcde/zlmnh/xqvut* in the left half, *isfg/oypw/ar* in the right half.)

The California Job Case is divided into three main sections, not two. The left two thirds closely resemble a standard lower case. The rightmost third consists of thirty-five compartments holding caps, a few ligatures, and other odds and ends.

Printers may speak of “the lay of the case” as if it were the ten commandments, but there are many local variations. Further permutations, often introduced for specific fonts or projects, are also a natural feature of pressroom life, but fundamentally new lays are very rare.

Nevertheless, in the spring of 2016, a new lay of the case was created in Berkeley by Richard Seibert, and christened the California Greek Case. I was working at that time on a book called *Palatino: The Natural History*

# THE BOOK CLUB OF CALIFORNIA

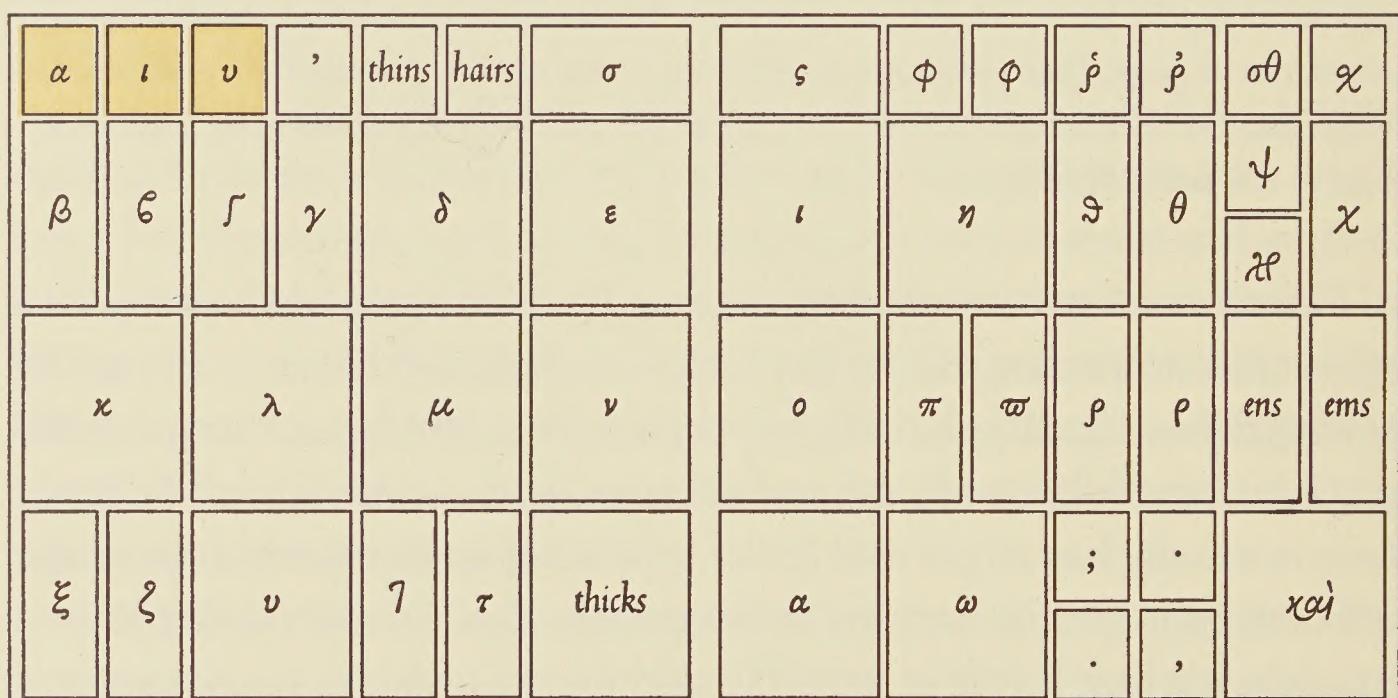


FIGURE 2: Typical lay for an early 19th-century pair of Greek cases. In addition to the basic Greek alphabet, there is room here for 42 ligatures and eight alternate forms. Many Greek fonts still in use in the 19th century had a lot more ligatures than that and would have needed one or two additional cases to contain them. Sorts in the six tinted compartments are cast on short-faced bodies so that short-faced diacritics can be set on top of them: two pieces of type stacked in the space that would normally be occupied by one.

The eight pairs of alternate letters, all in the lower case, are:  $\sigma/\varsigma$  (*sigma*) and  $\phi/\varphi$  (*phi*) in the first row;  $\beta/\beta$  (*beta*),  $\gamma/\gamma$  (*gamma*), and  $\vartheta/\theta$  (*theta*) in the second row;  $\pi/\varpi$  (*pi*) and  $\rho/\rho$  (*rho*) in the third row;  $\tau/\tau$  (*tau*) in the bottom row. Only the first pair is required by the rules of Greek orthography; the other alternates, like the ligatures, are used at the compositor's discretion to achieve better spacing and liven up the page.

*of a Typeface*. Early in 2016, the letterpress portion of this book was being printed by hand in Connecticut, while the offset portion was being printed on large and fast machinery in Guangdong. The letterpress pages, typeset by four skilled compositors in four different places, included good examples of the foundry forms of Hermann Zapf's Palatino, Aldus, Sistina, and Michelangelo, along with the Linotype machine forms of Palatino and Aldus. Only one important text face from the Palatino family was missing: the Greek foundry face called Heraklit, which Zapf had designed in 1954 for the Stempel foundry in Frankfurt. I had not found anyone who could loan us some of this lovely Greek type.

At that point, Norman McKnight, proprietor of the Philoxenia Press in Berkeley, came to the rescue. Norman bought a substantial quantity of freshly cast foundry Heraklit from Rainer Gerstenberg, a former Stempel employee, and had it shipped from Gerstenberg's foundry to Frankfurt. This made it possible to handset and print a few pages of Greek text as a supplement to the book.

Richard Seibert is perhaps the only professional hand compositor in California who is comfortable with classical Greek. He and his associate Li Jiang took on the task of laying the Greek in cases, then handsetting and printing the Greek text. But before the cases were laid, some decisions were required. What kind of cases would be used, and how would the sorts be laid?

There are traditional Greek cases and lays, but Richard had never worked with them. Like most hand compositors now working in North America, he was most comfortable with the California Job Case. His first idea was therefore not to go in search of Greek cases and copy an older Greek lay, but to create a rational scheme for laying Greek in the case he knew best. This however was not a simple task. The classical Greek alphabet differs profoundly from that of modern Latin, for which the California Job Case was designed.

Richard mentioned the problem to Alan Hillesheim, who is both a printer and a woodworker. Alan offered to build new cases to any design required. Richard was then free to invent whatever scheme he pleased.

# THE BOOK CLUB OF CALIFORNIA

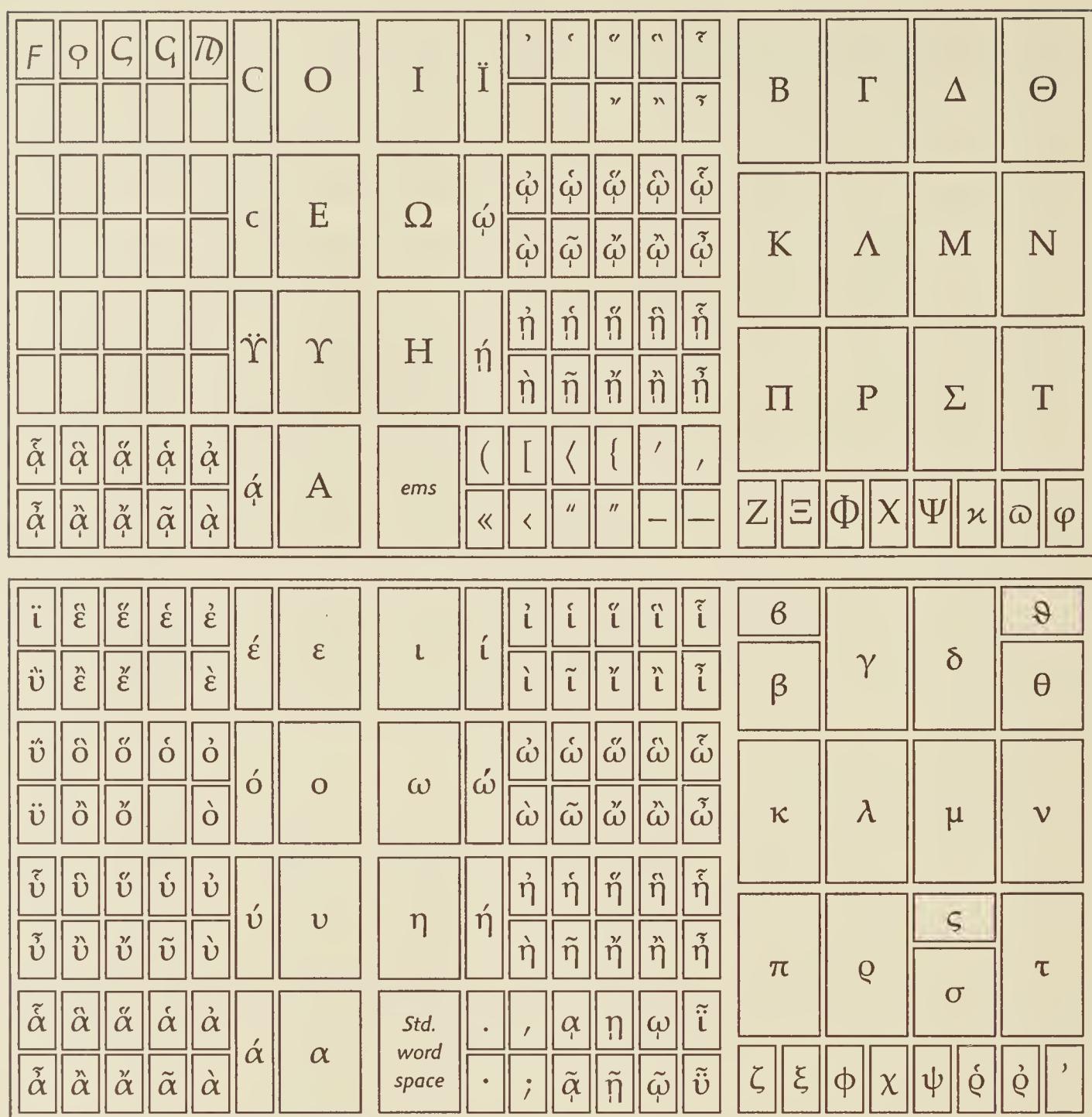


FIGURE 3: A pair of California Greek Cases. This lay assumes that all 122 lowercase vowels have been cast as integral sorts. Alternate forms of beta, theta, and sigma are laid in the lower case, but alternate forms of kappa, pi, and phi – omitted from the original case design – have been laid in the bottom right corner of the upper case.

The five sorts in the upper left corner of the upper case are lowercase *digamma* and *qoppa* (two archaic letters used in classical lexicography) and uppercase *stigma*, *qoppa*, and *sampi*: archaic letters still employed in writing numerals. (Arabic numerals are used routinely in modern Greek, but traditional Greek numerals, like Roman numerals, are written with letters, not figures.)

The result is a double variation on the California Job Case. But while the new cases look (when they are empty) quite similar to the old familiar job case, the lay is a decidedly new creation. It had to be, in order for classical Greek and the job case to converge.

Phonologically, the classical Greek alphabet has seventeen consonants and seven vowels, but typographically, there is more to it than that. Two of the consonants (sigma and rho) have obligatory variants, and the seven vowels, alpha to omega, are amplified by a prolific system of accents. As a result, in a very simple Greek font such as Heraklit, the lower case alone includes twenty typographic consonants and one hundred and twenty-two typographic vowels. Then there are the twenty-four uppercase letters and the freestanding accents that go with them; there is the singular system of Greek punctuation and numeration; there are pleasant stylistic variants for several lowercase letters; and there are all the kinds of spaces that every hand compositor needs.

Typesetting, in Greek, is στοιχειοθεσία (stoicheiothesía, “placement of elements”), and a typecase is called στοιχειοθήκη. (Θήκη, which once meant tomb or scabbard, is now the standard term for a toolbox.) It would be wonderful to know how the Greek cases were laid in the shops of Aldus Manutius, Robert Estienne, or Simon de Colines, where some of the Greek fonts were enriched with hundreds of alternate letters and ligatures. Those fonts allow so many elegant permutations that no two compositors ever set the same page in the same way, even when working from the same case. We know a lot about the type from that time, because we still have the books it was used in, but all the cases have vanished, and much craft knowledge with them. My hunch, nevertheless, is that the root of the system — the core of the Greek case, and its lay — has changed very little from Estienne’s time to ours.

Or rather, my hunch is that it had changed very little until the spring of 2016, when the California Greek Case came into existence. Typography, like the alphabet, is still decidedly alive and still evolving.

ROBERT BRINGHURST is a poet, linguist, book designer, and typographer, born in Los Angeles in 1946. His *Selected Poems* are published by Jonathan Cape, London, and by Copper Canyon in the USA. His collected essays are published by Counterpoint Press, Berkeley. His much-loved *Elements of Typographic Style* is now in its 4th edition. He is the author and designer of the Book Club of California’s 235th publication, *Palatino: The Natural History of a Typeface*.

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# A BOOKMAKER'S ANALYSIS OF Blaise Cendrars's and Sonia Delaunay's *La Prose du Transsibérien et de la Petite Jehanne de France*

Kitty Maryatt

THE 1913 BOOK *La Prose du Transsibérien et de la Petite Jehanne de France* was radically different from any other *livres de peintre* produced at the turn of the century. The format was unprecedented, the poetry, typography, and painting were avant-garde, and the imagery was actively integrated with the text. The book was self-published and in control of the makers, unlike the *livres d'artistes* published by Kahnweiler and Vollard at the time.

This edition was poet Blaise Cendrars' third self-published book and artist Sonia Delaunay's first book. They adhered to the typical formula of publishing a deluxe edition and regular edition. Blaise (born Frédéric Louis Sauser) and Sonia met at the home of Apollinaire in January of 1913 and decided to do a project together immediately after they met.<sup>1</sup> Blaise was finished with his poem *La Prose du Transsibérien* at the end of February. By April of 1913, they were sending out publicity materials (a bit prematurely), announcing an edition of 150 copies on vellum (8 copies), Japon (26 copies), and simili Japon (116 copies). They set the prices of five hundred francs for vellum, one hundred francs for Japon paper, or fifty francs for simili Japon. The first few copies were ready by November 2013, but the entire edition was never completed. What happened? How many did they actually make? It has been widely assumed that only 60 copies were actually made, since Sonia many years later said that they split the edition of 60. However, M. Antoine Coron, Director

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1. They experienced what Blaise called "un coup de foudre de l'amitié." Blaise gave Sonia a copy of his book *Les Pâques à New York*, and she ran out the next day to buy materials to bind a new cover for it.

Emeritus of the Bibliothèque Nationale in Paris, stated in 2013 in a letter to Sotheby's that so far he has found 73 copies.<sup>2</sup>

From the point of view of a bookmaker, one knows that many factors can derail or delay a book project, but scholarly literature about this book seems never to have been written from this viewpoint.<sup>3</sup> Thus started my investigation several years ago into possible reasons for the shortfall by looking at the actual making of the edition. If one could identify the typefaces, the number of print runs, and replicate the pochoir techniques by making at least a partial facsimile, then a possible production timeline might be constructed.<sup>4</sup>

Sonia had her hands full in 1913: she had a two-year-old child, she was binding books by her favorite avant-garde authors, painting in oils, gouache, and watercolors, looking for commercial work (like the artist Cassandre), creating dancing outfits to wear at the Bal Bullier, holding Thursday night salons for the avant-garde, helping her husband Robert Delaunay with at least twelve exhibits in 1913, as well as exhibiting her own work, helping with exhibition catalogs, and painting everything that did not move in her domicile.

Blaise had founded the review *Les Hommes Nouveaux* in 1912 and published three issues (1912-13) as well as *Les Pâques à New York* in 1912; he published both *Séquences* and *La Prose* in 1913 under the imprint *Éditions des Hommes Nouveaux*. But he had no steady work except in making translations and writing articles under several pseudonyms. He lived very simply in a rented apartment, writing in cafes, and spending his time at many lunches and dinners chez Delaunay during the year. He had just

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2. Since M. Coron is reluctant to share his census, I have been making my own census of the numbered (and unnumbered) copies and have identified 37 to date. Blaise was the one who numbered all the books, but he used a quite haphazard numbering system for the books (several books have the same edition number), which indicates poor record keeping. It's probable that most of the books weren't sold and were possibly not even bound until after World War I.
3. The best scholarly article I have read is by Katherine Shingler, University of Nottingham: "Visual-verbal Encounters in Cendrars and Delaunay's *La Prose du Transsibérien*," in the journal *e-France: an online Journal of French Studies*, Vol. 3, 2012, pp. 1-28.
4. In 1987, the scholar Antoine Sidoti published *Genèse et Dossier d'une Polémique*, having meticulously combed the archives of the Bibliothèque Nationale for information about the making of *La Prose*.

spent several months in New York with his girlfriend Féla Poznanska, where he wrote *Les Pâques*; he returned to Paris in spring 1912 (she returned in early 1913). Féla briefly took over sales of *La Prose* when Blaise left for the war in August 1914.

The book itself is captivating with its colorful and painterly pochoir (French-style stencil), so unlike stenciled copies of artwork at the time. The colors seep from the painted side into the poem on the other side. Was the primary reason for the incomplete edition the excessive length of time it might take to complete the pochoir process, assuming that the pochoir was the final procedure before binding? Did World War I intervene? Were there exhibits of the book, any reviews, any publicity at all? Were the sales disappointing? Did they run out of money?

Over the years, several institutions in the United States have allowed me to take extensive digital photographs of their copies of *La Prose*.<sup>5</sup> I first worked on the pochoir section, mixing up gouache color samples to identify all the colors used in the artwork, and returning to see if I could get a close match and then to compare colors at the various institutions. It was quite helpful to have the 2008 Yale University facsimile of *La Prose* with me everywhere I went.<sup>6</sup> I made a tracing of every color area in each panel (using the Yale facsimile) to help with identification of the colors. I determined that seventeen stencils are needed for the first of the four panels, each a different color, or tint of a particular color. The most beguiling part of the painting is the brushwork, which often swirls and changes color within stencil areas. I needed to find out if this was a challenge, or normal to the pocheurs in 1913; did Sonia direct the colorists to stretch beyond normal practices in following her gouache maquette?<sup>7</sup>

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5. Many thanks to the Getty Research Institute, Yale University, and the New York Public Library.

6. The 2008 Yale University facsimile is out of print; copies are now going for more than \$1000.

7. Stanley Baron (in collaboration with Jacques Damase) states in his 1995 book *Sonia Delaunay: The Life of an Artist*, that Sonia made a watercolor maquette as well as an oil painting. Since the painting is several inches longer than the final version of the book, it makes sense that she would have to have made a translation of her painting for the pocheurs.

After extensive research, I found Atelier Coloris in Ploubazlenac in France, the last remaining pochoir company in France that continues to make pochoir copies of artwork using original techniques. Owners Nathalie Couderc and Christine Menguy worked for many years at Jacomet in Paris, the venerable firm started by Daniel Jacomet in 1910. Nathalie agreed to help with my project, and we worked together for a week in July 2015 making a facsimile of the first panel. We compared my color tests to the photographs I had brought, while looking at several printed books and at the British Library's "zoomable" digital scan for differences in technique.<sup>8</sup> Nathalie helped me decide on the final colors for the facsimile and demonstrated how to cut the aluminum stencil plates.<sup>9</sup> I then cut seventeen metal stencils and made five copies of the first panel with the large pochoir brushes (pommes) I had brought with me.<sup>10</sup> There was extensive discussion with both Nathalie and Christine about the swirling and color-change techniques in the artwork. They were puzzled by at least one area, but the rest of the artwork did seem to use the usual techniques of the time.

With this test, I determined that the entire pochoir process might take four and a half months if one person was working on the project, but fewer if there were many colorists, as was often the case.<sup>11</sup> Blaise was having the book printed at Crété in Corbeil,<sup>12</sup> where his second book, *Séquences*, had been printed while Blaise was working on *La Prose*.<sup>13</sup> Crété

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- 8. Google "La Prose du Transsibérien British Library" for the zoomable copy.
- 9. Metals for pochoir plates used in Paris in the 1910s included copper, tin, pewter, and aluminum. For an explanation of early pochoir technique, read the 1925 book by Jean Saudé called *Traité d'Enluminure d'Art au Pochoir*. In 2013, Havilah Press commissioned an English translation of two sections of Saudé's text, and published this, in a limited edition, accompanied by an introduction outlining the history of pochoir, two pochoir illustrations, and a list of references.
- 10. I had taken a pochoir workshop in the early 1980s where we used pommes; I asked Talas last year to start importing these pochoir brushes in several sizes.
- 11. The usual practice for pochoir in 1913 was for the master (usually male) to cut the plate and decide on the final colors, and the colorist (always female) to brush on the color, staying with only one color at a time and finishing all copies of that color. If many women worked at once, naturally the project would be completed more quickly.
- 12. Corbeil was 117 miles from Paris. Cendrars did go to Crété often according to postcards sent to Sonia from there, but Crété also had an office in Paris.
- 13. *Séquences* was published in June 13, 1913; in the section titled "Du Même Auteur," *La Prose* is listed as sous presse (in the process of being printed).

had a team of colorists for pochoir, common to large printers at the time, so the pochoir for *La Prose* may have been done there.<sup>14</sup> In this case, the pochoir could have been completed in perhaps a couple of months, a reasonable amount of time to finish the project.<sup>15</sup> But the project could have been stopped due to lack of money to continue with the pochoir.

The type identification process was challenging; though I had taken really good close-up photographs of the poem, the printing on simili Japon was heavy-handed, making type identification difficult. I wasn't allowed to take photographs of Apollinaire's copy of *La Prose* on Japon at the Bibliothèque Nationale in Paris, but I must say that the type was much clearer on Japon paper. In fact, the entire book is astonishingly more brilliant, and it makes one wish that they had only completed copies on Japon. It folds up so much better than the simili Japon.

Arthur Cohen in his 1975 book, *Sonia Delaunay*, had stated that there were twelve fonts, which was repeated by nearly everyone writing about the book; my study shows that there are thirty-eight distinct typefaces. These were printed in four colors, a decision made by Sonia herself, requiring sixteen print runs on the four sheets of paper. The process of printing all the copies would probably have taken a month or two at the large printing plant, once the final proofs were approved.<sup>16</sup> The printing would have been completed before the pochoir started.

How and why did Cendrars choose those thirty-eight typefaces? Many of the unusual fonts selected were to indicate the different cities mentioned in the poem. It's romantic to imagine Blaise wandering amongst the type cabinets, choosing faces from the cases, but that was

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14. M. Yves Peyré states that Atelier Richard, 45, Rue Linné, Paris did the pochoir for *La Prose*, but he has not produced any evidence, only that Atelier Richard did the pochoir six years later for Cendrars' edition of *La Fin du Monde*, in 1225 copies.

15. No copies printed, but without pochoir, have ever been found; all copies extant have pochoir, which might indicate that the pochoir process was curtailed by Blaise and Sonia, possibly for lack of funds, and perhaps the others were discarded.

16. Note that there were three substrates to print on. The vellum would have required a specialty printer, which may not have been Crété. Antoine Sidoti found a postcard from Blaise to Sonia in the Bibliothèque Nationale that shows that Blaise was looking for a vellum printer in Paris. We do not know who printed on the vellum.

not likely at an enormous firm, the largest in France, with hundreds of cases.<sup>17</sup> It's probable that Crété had a house type specimen book for their extensive type library; thus Cendrars could have specified each typeface right on his own typed pages. The proofs of the type were given to Cendrars by Crété as is the usual practice, and he made corrections on them. The originals of the final proofs had been given to a friend and were published in book form, but they are now lost. The type measure is less than seven inches wide (thirty-five picas in fact), so the many galleys holding the six feet of type would have been long ones.

The decision to present Cendrars' poem in a vertical format instead of on discrete pages in codex form (as in his former two books) is intriguing. Is it possible that when Blaise and Sonia were discussing the possible format of the book that they were inspired by the type proofs, and decided to forego normal codex pages and let the poem run vertically? Is this how Sonia decided to make her oil painting (on mattress ticking) accompanying the poem vertical? In this case, they would have needed to know the entire length of the type, including leading, before Sonia could even start her painting. Blaise certainly started the typesetting shortly after he finished writing the *La Prose* poem, probably in late February of 1913. On the other hand, could she have painted the painting before the typesetting got underway? In that case, Blaise would have had to do careful copyfitting and figure out how to fit the poem to the painting, which is not as likely. Again, note that the oil painting is a different size, slightly longer, than the final edition.

Who did the final binding of the edition? Crété had an extensive binding section for books and magazines. But Mme. Miriam Cendrars (Blaise Cendrars' daughter) stated in her 1993 book, *Blaise Cendrars*, that Blaise brought home all the copies (that hadn't been already subscribed) before they were glued together and folded. The binding consisted of overlapping and gluing the four sheets, folding the more than six-foot-long sheet in half, and then folding that into twenty-one panels. But the extant copies vary from eighteen to twenty-two panels, strongly indicating that a

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17. Blaise was capable of typesetting: he said that he typeset half of his first book, *Les Pâques*, in 1912.

number of different people may have folded the book at different times. Note that this folding would have not been a straightforward task. Since Sonia knew basic bookbinding, she might have decided to cut, glue, and fold them herself to save money.<sup>18</sup> She certainly painted the leather or vellum outside folders in oils for the vellum and Japon copies herself. Possibly the slow sales in late 1913 and early 1914 prompted them to forego having professional binders finish the edition and left the binding for Sonia to do.<sup>19</sup>

Finally the issue of money: my conclusion is that the project was probably not derailed by the pochoir, or the war, but presumably by lack of money. Blaise had borrowed money from his (future) wife Féla to get the project started at Crété.<sup>20</sup> The book was not exhibited at all in Paris before the war<sup>21</sup> and there was never a review of the book in the newspapers by anyone who had actually seen the book.<sup>22</sup> The least expensive edition at fifty francs was in line with other limited edition books of the time. But the books did not sell well: there had been nothing like it before. Its fate was sealed long before the war started in August of 1914.

KITTY MARYATT is Director Emeritus of the Scripps College Press in Claremont, California, where she just retired, having worked there for 30 years. This is a shortened version of a longer article that she is writing.

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- 18. Most of Sonia's many (now fragile) bindings are kept at the Bibliothèque Nationale.
- 19. It is quite probable that the bulk of the edition did not even get glued by the time Sonia left for Spain just before the war started in August 1914; after World War I was over, Sonia was no longer involved with the project. Many extant copies are unglued and unnumbered, and the edition numbers on the simili Japon are erratically assigned by Blaise. Most of the copies were signed with Cendrars' left hand (he lost his right hand during the war) and were numbered randomly, indicating that he probably signed most copies after the war. Very few copies are signed by both Sonia and Blaise.
- 20. According to Mme. Cendrars, Blaise did not receive an inheritance from an aunt, although that is what he told Sonia and Robert Delaunay; there's no evidence that Sonia contributed any money.
- 21. Robert Delaunay made an announcement that exhibitions showing *La Prose* were going to be held in 1913 in Paris at the Salon d'Automne, in Berlin (the Herbst Salon), and in New York, London, Moscow, and St. Petersburg, none of which actually happened.
- 22. In September and October, Sonia and Blaise sent prospectuses to a list of art editors in publications, which caused much confusion, since no one had actually seen the book.

## THE PRINTER IN THE FLY TRAP

*Randall Tarpey-Schwed*

THE WINDOW OF MY OFFICE in San Francisco's financial district affords a grand view of the tri-cornered intersection of Market, Sansome, and Sutter streets, upon which sits the attractive but sterile West Coast headquarters of a large New York bank. But if we could climb into a time machine and rewind to 1883, we wouldn't recognize the scene. That intersection marked the mechanical end of the Sutter Street cable car line, at which point its passenger car was uncoupled from the cable and towed by a team of horses the remaining few blocks to its final destination at the Ferry Building. Cable car passengers who needed nourishment before continuing on to the Ferry Building could conveniently stop in at the restaurant Louis' Fashion, which had its home where that bank high-rise now stands. As Clarence E. Edwords, in *Bohemian San Francisco, Its Restaurants and their Most Famous Recipes* (San Francisco: Paul Elder, 1914) explains, before the great earthquake of 1906, Louis' Fashion was famous primarily for being inexpensive. Later, having survived the fire, it continued to serve well-prepared food, "especially fish." This last bit is important to our story.

While Louis' Fashion enjoyed a prime location, the necessity of having a team of horses stationed outside its door to accommodate the cable car drew in swarms of flies, who were even more attracted to the well-prepared dishes inside the restaurant than to the horses themselves. The Spanish-American War had brought a flood of sailors and soldiers to the city in 1898, and it was they who gave Louis' its nickname of "The Fly Trap." The restaurant eventually moved a block up from its original location, well away from the flies, but it retained its less-than-flattering designation, and became known as "Louis' Fashion, the Original Fly Trap."

The Fly Trap's founder, Louis Besozzi, arrived from Italy in 1880 and initially took a job at the legendary Poodle Dog Restaurant before

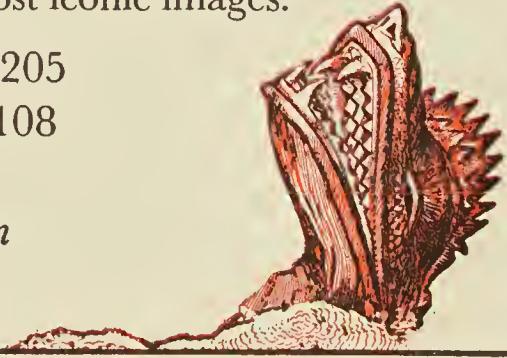
starting his own establishment in 1883. A few months before the 1906 earthquake, Louis' nephew Dominico Tollini came to work, and in 1911 Dominico purchased a second-hand Nonpareil platen press and began to print menus from the basement of the restaurant. For the next thirty-eight years, he printed a fresh Fly Trap menu daily, *after the fish came in*, thereby avoiding the need for a chalkboard or handwritten additions. Ruth Thompson and Louis Hanges in *Eating Around San Francisco* (San Francisco: Suttonhouse, 1937) described the Fly Trap as the oldest "Italian eating place" in the downtown district, and noted that it specialized in fish and seafood. They reprinted its chef's recipe for seafood salad served with his "Original Louis' Dressing." The origin of Louis' dressing is much debated by food historians. Indeed it may have been invented by the Fly Trap's Louis Besozzi, though some attribute its invention to Louis Coutard of the Poodle Dog Restaurant (the other "Chef Louis"), and Solari's Restaurant and the St. Francis Hotel have also claimed to have been the first to serve it. We know that the Fly Trap's cuisine had changed little when Doris Muscatine praised its food as excellent in *A Cook's Tour of San Francisco* (New York: Scribner's, 1963). Muscatine said

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that the menu always remained “fairly constant” (undoubtedly including seafood salad with Louis Dressing) because the old customers liked it that way. Sadly, shortly after Muscatine’s book was published, the Fly Trap’s building was demolished to make way for a high-rise, and the owners were unable to reopen due to escalating rents. That might have been the end of The Fly Trap...

But let’s return to the matter of the printing press in the basement. In 1949 Dominico, who was by then the manager of the restaurant, served dinner to a party of four printing craftsmen. The guests that night included Haywood Hunt, the semi-retired partner of the Kennedy-ten Bosch Company, one of San Francisco’s most successful professional printing firms. He was renowned for the quality of the cocktails that he served with regularity at Hunt Towers, his two-story building on Clay Street. Also enjoying dinner that night was A.R. Tommasini, the master typographer of the University of California Press. Just a few years earlier, he had supervised the design and composition of the United Nations charter, which was designed and printed (in five languages, including Russian and Chinese) in only four days.

A conversation among the printers and Dominico led to an invitation to the basement, through a locked door marked “Private Keep Out,” for a viewing of Dominico’s press. Wedged between five-pound tins of anchovies and large bottles of olive oil, with several of the Fly Trap’s own salamis hanging from the ceiling, the press naturally seemed larger than it was. Dominico’s Nonpareil press had been manufactured by the Cincinnati Type Foundry with a platen measuring  $8\frac{3}{8} \times 16\frac{1}{4}$  inches. A plaque on the press indicated that it was patented in 1875. Also in the basement were seven forms of type in seven steel chases, to accommodate menus for each of the six days of the week that the restaurant was open, plus a seventh for the wine list. The pre-composition of the menus could charitably be called “effective” because it did allow the menus to be quickly printed daily, *after the fish arrived*, with just minor changes to the form for each day (e.g. tripe soup was served on Wednesday, chowder on Friday). The type was a smorgasbord of linotype slugs, monotype-cast single types, and foundry types in Bookman, Antique, Stymie, and

Caslon Bold. In short, the menu was a mess, but it was Dominico's own, and his operation was certainly the only operating printing shop to be found within a restaurant in San Francisco. In 1949, Dominico was nearing retirement, and after thirty-eight years of printing a menu six days a week, he decided to finally send the menu-printing job to a commercial printer.

A.R. Tommasini shared the story of that night's discovery with his U.C. Press colleague Ted Freedman of Orinda, who published small works under his Platen Press imprint. Freedman negotiated the purchase of Dominico's Nonpareil press and in May 1951 he hauled it across the Bay Bridge to his own home in Orinda, along with all of Dominico's type, a large supply of pale-blue ink, and the last of the leftover Fly Trap menus. The first thing Freedman printed on his Nonpareil press was an account of the discovery of the press itself. *The Nonpareil and the Fly Trap, a Typogastronomic Revel Arranged by Ted Freedman* was printed in a limited edition of 102, with 49 copies on Strathmore paper, and 53 on Van Gelder paper watermarked John Henry Nash. The colophon's laid-in erratum reads, "The Big Erratum was the printer doing the binding also. Binding is a simple task which lends itself to interruptions. This explains your long 18 months of unaccountable patience and unconscious waiting." The fourteen-page volume is bound in orange cloth boards and printed in a variety of types in black and pale-blue ink. Sewn into each copy is a Fly Trap menu from 1949.

The press was eventually sold to Henry Evans for use at his Peregrine Press in San Francisco, and he later sold it to an accountant in Marin County. One of the seven steel chases that held the standing forms for the daily menus made its way to Roger Levenson's Tamalpais Press in Berkeley, along with the last of the Fly Trap's leftover menus. Sometime after 1958, Levenson used his newly acquired Aster type from Italy to print a keepsake for The Roxburghe Club of San Francisco, the Sacramento Book Collectors Club, and the Moxon Chappel. *A Footnote to San Francisco Printing History* was limited to 94 copies, each of which included a laid-in copy of one of the very last of the Fly Trap's menus from 1949.

So what happened to the Fly Trap after it closed in 1963? A San Francisco businessman eventually acquired the rights to the Fly Trap name and reopened it in the 1980s in the historic Planters Hotel building on Folsom Street. The new management copied much of the Fly Trap's original menu and style of decor, and in 1988 they hired a young Iranian immigrant named Hossein ("Hoss") Zaré as a line cook. Hoss excelled and was quickly promoted to executive chef, and after several ventures of his own and a stint in Napa Valley, he bought the Fly Trap in 2008 and became the proprietor of the place where his career had started. I recently dined at the Fly Trap and was served by Hoss, who has moved from the kitchen to the front of the house. He no longer serves seafood salad with "original Louis dressing". Instead, I enjoyed a blood orange salad, lamb meatballs with pomegranate sauce, smoked eggplant spread, and a flourless chocolate cake with pecans. The menu is a lovely design, divided into four quadrants labeled Garden, Barn & Yard, Sides, and Water (where the fish and seafood offerings are described). It is updated weekly and is published on desktop software and printed on a laser printer. I asked Hoss if he was happy with his weekly menu publishing process, and he said he was — except that the fish offerings are never up to date.

RANDALL TARPEY-SCHWED is a board member of the Book Club of California. Among his many bibliophilic and scholarly interests is the culture of food and wine in California.

Report from the  
DEVELOPMENT COMMITTEE

*Ken Karmiole, CHAIR*

IT'S NOT EASY ASKING PEOPLE FOR MONEY, but it's a bit easier when you have a specific wish list.

The Book Club of California does a wonderful job of presenting public programs throughout the year, mostly on Monday nights. But until recently, no endowment had been made to create an annual lecture series, focusing on one of the Book Club's major areas of interest.

The Development Committee has proposed an initiative, with a goal of finding the funding to establish four annual endowed lectures, one for each quarter of the year.

After considering possible topics, I have recently funded an endowed lecture on the history of the book trade (which spoke to me, as a long-time tradesman). Scheduled to begin at the Book Club in 2017, these talks will investigate the activities of western printers, publishers, and booksellers in the nineteenth and twentieth centuries.

Other annual lecture topics that have been suggested include:

1. Contemporary fine printing and the book arts in California and the West.
2. Science and technology in California and the West or, taking an even broader approach, including medicine and natural history.
3. California and Western history and/or literature.
4. California and Western art.
5. Illustrated books.

All of the above are of great interest to the Book Club of California and its members, but certainly this list is not complete. Other ideas are very welcome.

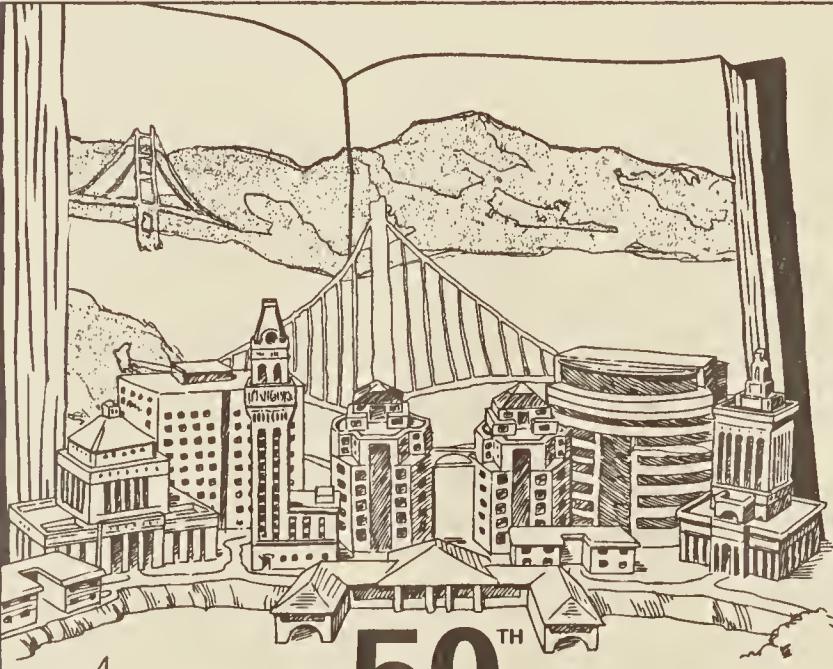
To help the club attract nationally known scholars, we need to provide speakers with an honorarium (a check), transportation to San Francisco, housing for a few nights, a public reception with food and drink, and a special dinner for the speaker. In order to accomplish this, the endowment amount required is \$100,000. This could be paid over two or three years if requested. It's a big "ask", but one that will result in greater prominence for the Book Club of California, highlight our growing importance within the bibliophilic community, and make a significant contribution to our cultural landscape. To discuss this opportunity, or other ideas you may have, please contact Ken Karmiole (kkarmiole@yahoo.com). We look forward to hearing from you!

# THE BOOK CLUB OF CALIFORNIA

## In Remembrance: RICHARD H. DILLON 1924-2016

*Brian Dervin Dillon*

RICHARD HUGH DILLON WAS A WORLD-REOWNED California historian, who published hundreds of books, articles, and reviews over a sixty-seven-year period. Born in Sausalito, California, on January 16, 1924, he died suddenly, without any pain or suffering, on July 7, 2016, at the Redwoods, in Mill Valley California, at age 92. Dillon graduated from Tamalpais High School and began studying history, geography, and anthropology at UC Berkeley in 1941 at age 17. His nickname was "Duke Lopez." He left the University in 1943 at age nineteen to join the American Army in the ETO. Dillon was a WWII combat soldier who served with the famous 79th Division in France (where he was WIA), Belgium, the Netherlands, Germany, and Czechoslovakia. His nickname in the Army was "the Perfesser." He returned to UC Berkeley in 1946



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only days after demobilization. He earned a master's degree in History, and also published his first scholarly work, in 1949. Dillon then took a second master's at Berkeley in Library Science in 1950.

Dillon married Barbara Allester Sutherland, a fellow librarian and ceramic artist, in 1950. She predeceased him in 2009. Richard and Allester Dillon leave behind three sons, five grandchildren, and one great-grandchild. They also leave behind hundreds of former students and many thousands of enthusiastic fans of his writing and her ceramic art. For nearly thirty years Dick Dillon was the head librarian of the Sutro Library in San Francisco, first at San Francisco City Hall, then on the USF Campus. Dillon also taught history at the University of San Francisco for an even longer period of time, as well as for single semesters at UCLA and the University of Hawaii. For nearly seventy years Richard H. Dillon cranked out one full-length book after another: biographies as well as books on California and western American history. Two dozen of his books on western history have been reissued as paperbacks, and many are still in print today, some more than fifty years after their initial appearance. Dillon was the recipient of many literary awards for non-fiction writing. He was Phi Beta Kappa, a member of many historical societies, and a past president of the Book Club of California. Dick Dillon's good friend and fellow historian Monsignor Francis J. Weber, of Mission San Fernando, California, said, upon learning of the passing of his friend of more than fifty years:

*You don't know whether to pray FOR Dick Dillon, or pray TO Him.*

Private cremation, no flowers, please. An informal memorial, for close friends and family, will be held on December 26, 2016, in Marin County, California. *Aloha, Amigos*, a memorial volume for Richard H. Dillon, is presently in compilation.

For any questions, please contact his son Brian at [briandervindillon@gmail.com](mailto:briandervindillon@gmail.com)

# THE BOOK CLUB OF CALIFORNIA

## In Remembrance: JANE APOSTOL 1922-2016

*Steve Fjeldsted* LIBRARY DIRECTOR, SOUTH PASADENA PUBLIC LIBRARY

JANE CLARK THORNTON WAS BORN IN CRISFIELD, Maryland, March 14, 1922 and passed away on July 26, 2016. She attended public schools in Baltimore and graduated from Goucher College in 1941. During World War II she served with the WAVES (Women Accepted for Voluntary Emergency Service), as part of the U.S. Navy's cryptographic operation ULTRA in Washington, D.C. The Adlai Stevenson presidential campaign in 1956 brought her together with Tom Apostol, a highly accomplished mathematician, and they were married in 1959. Jane did most of her writing at home in Altadena until 1997 when the Apostols moved to Pasadena, nearer to Caltech where Tom worked, and the Huntington Library where Jane volunteered and did much of her independent research. Jane fully embraced Tom's Greek heritage, celebrating its culture and learning to speak and write modern Greek.

Jane Apostol was one of California's most respected historians for many decades and along the way she published numerous historical articles on subjects from around the Golden State. Jane Apostol published thirty-three research articles between 1974 and 2008, in publications ranging from *The Book Club of California Quarterly News-Letter*, *The Historical Society of California*, and *The Pacific Historian*, among others.

Jane's first book was *South Pasadena: A Centennial History, 1888-1988*. The first edition, with an introduction by UCLA Library Director and author of great acclaim, Lawrence Clark Powell, and designed by internationally known book designer Ward Ritchie (both of whom grew up in South Pasadena) is now a collector's item. Even with its authoritativeness, the book is a compelling, enjoyable read, and it neatly pulled together the unique history of South Pasadena for the first time. The award-winning coffee table book, catapulted Jane on a writing career that went on to include fourteen more titles, such as *Painting with Light: A Centennial History of the Judson Studio*, *Museums Along the Arroyo*, and *Vroman's of Pasadena: A Century of Books*.

## QUARTERLY NEWS·LETTER

Jane's beloved husband Tom Apostol, who passed away in May 2016, was born in Helper, Utah on August 20, 1923 and in 1948 was accorded a PhD in mathematics from the University of California, Berkeley. In 1950 Tom arrived at Caltech and was named associate professor in 1956, professor in 1962, and professor emeritus in 1992. Tom was the author of many highly regarded math textbooks that were translated into many other languages. He was a visiting scholar at the University of Patras for four months in 1978. One of Jane's books, *Patras Diary*, was written about their stay in Greece.

In addition to being a long time member of the Book Club of California, Jane was also a member of the Zamorano Club, a Southern California organization of bibliophiles and manuscript collectors. Jane was preceded in death by her sister, Virginia Smith, and is survived by her brother, Reese Thornton of Sebastopol; her son, Stephen H. Goddard of Lawrence, Kansas; grandchildren Erica Goddard of Portland, Oregon; Emily Goddard Snow and Caitlin Goddard, both of Lawrence, Kansas, and great-grandchildren Noah and Hannah Snow, both also of Lawrence, Kansas. The family suggests Memorial tributes in support of the Spencer Museum of Art, University of Kansas, or the Huntington Library in San Marino, California.

### NEW MEMBERS

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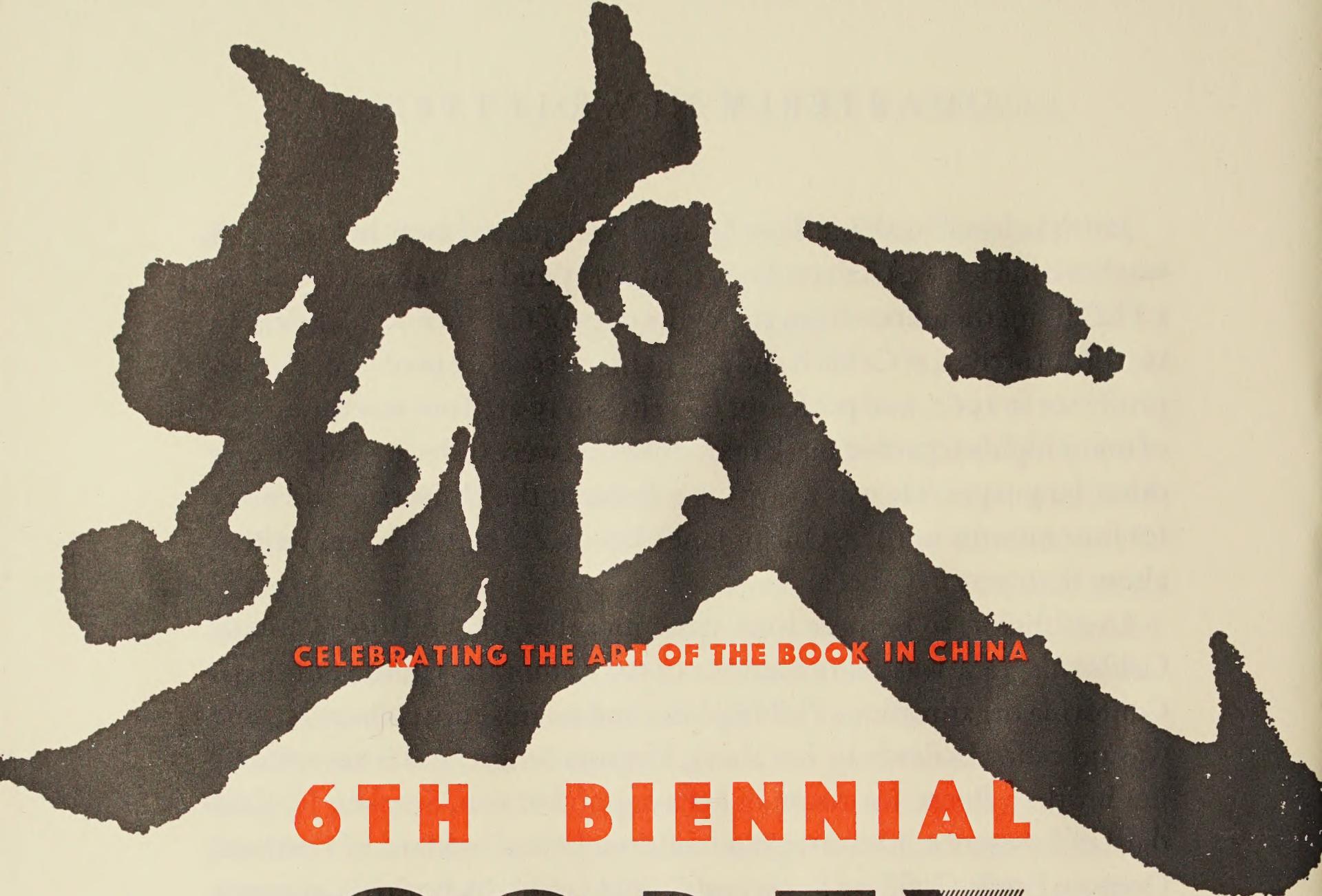
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